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AMERICAN PAINTERS.

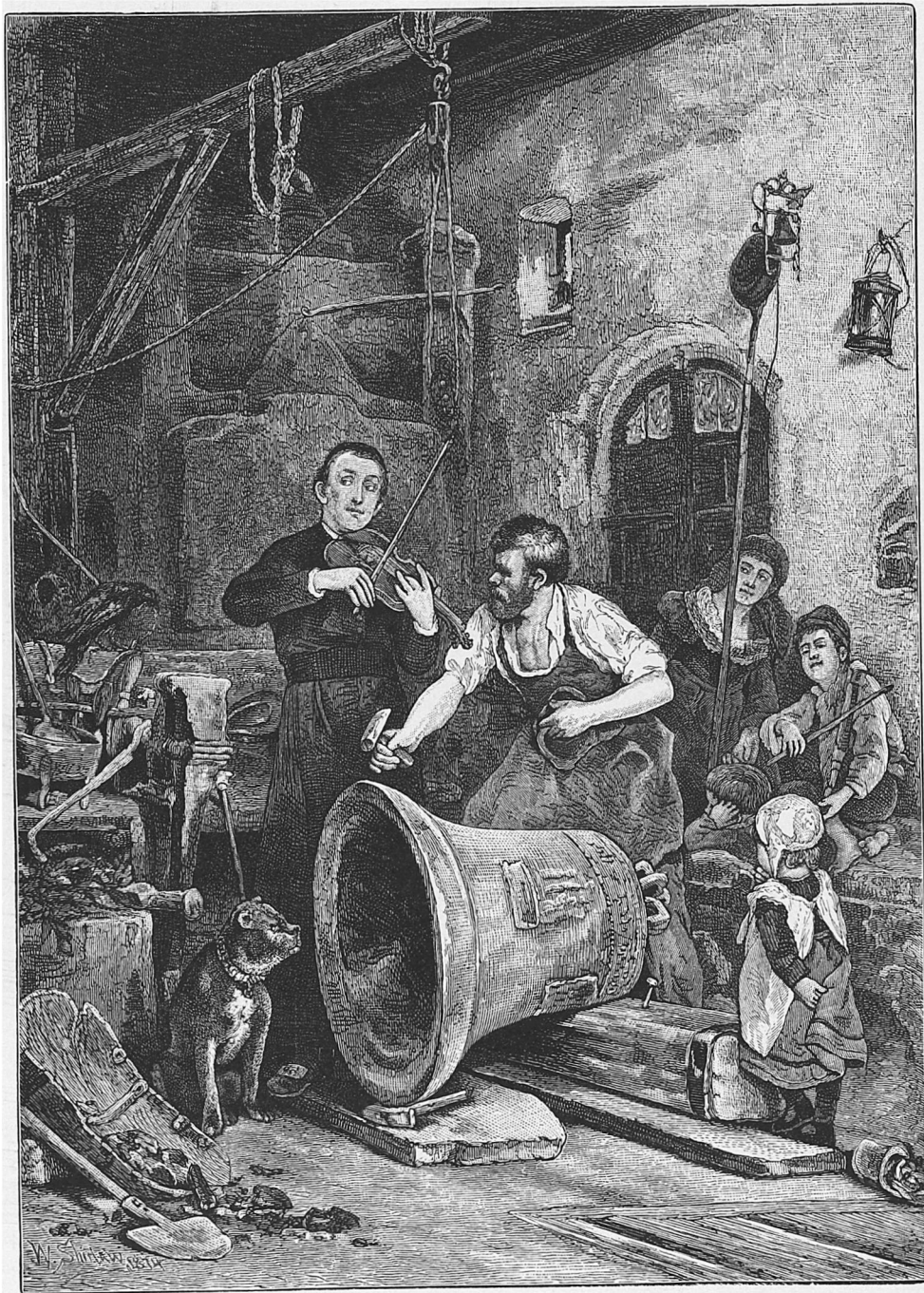
WALTER SHIRLAW AND F. HOPKINSON SMITH.



ALTER SHIRLAW was born in Paisley, Scotland, August 6, 1837. When two or three years old he was brought by his parents to this country, and when fourteen years old was apprenticed by them to a bank-note engraving company. He took some lessons in the school of the National Academy of Design. For five years he was in

the employ of the Western Bank-Note Company of Chicago; and for one year was an instructor in the Academy of Design there.

Mr. Shirlaw has only recently become known in New York as an artist. It was his 'Sheep-Shearing in the Bavarian Highlands,' exhibited in the National Academy in 1877, that first brought him into favourable notice here, although to the Centennial Exhibition in Philadelphia in the preceding year he had sent two important



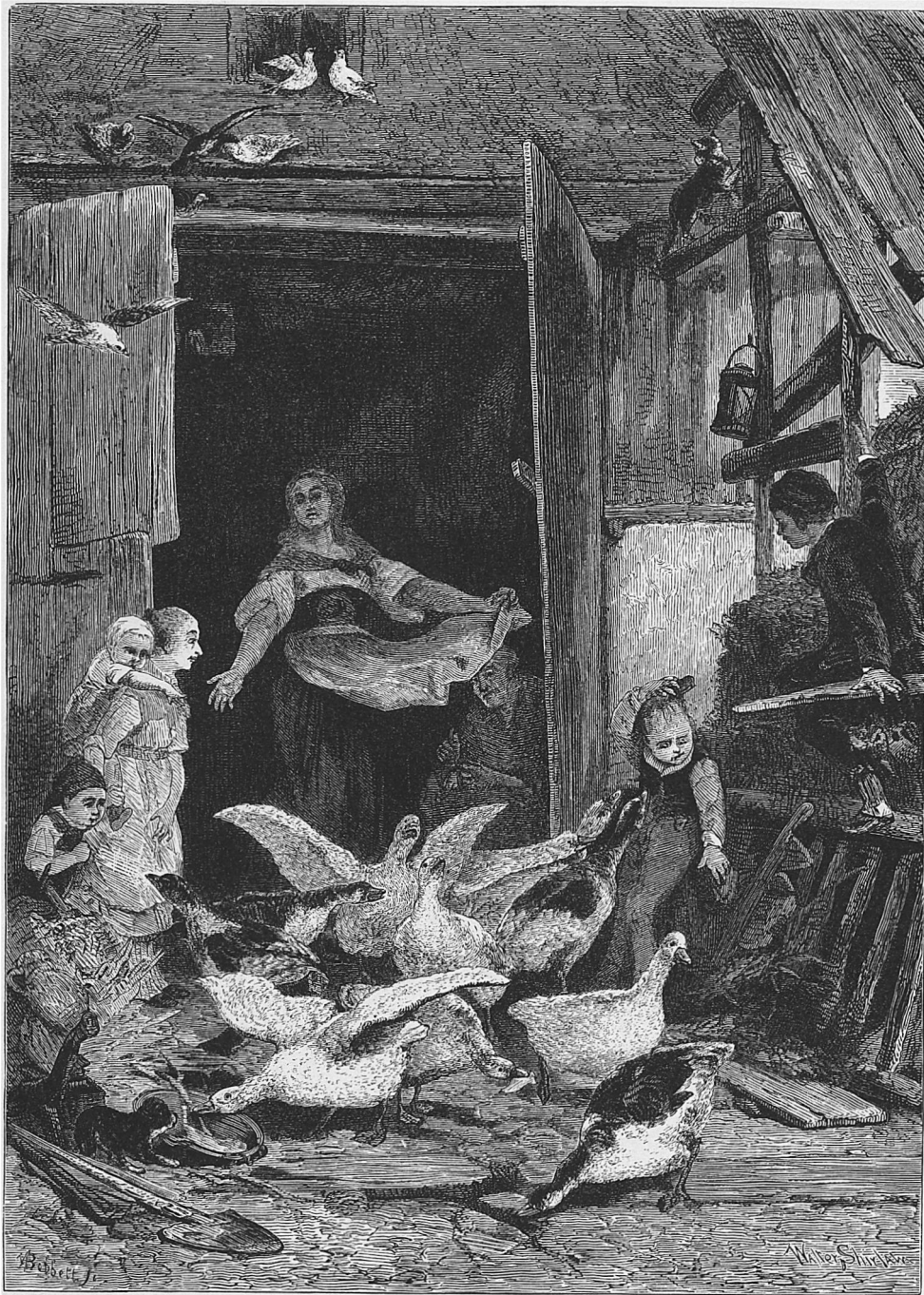
The Toning of the Bell.—From a Painting by Walter Shirlaw.

works. One of these, called 'The Toning of the Bell,' represents a scene in a Bavarian foundry. A large church-bell lies on its side on the ground. A workman leaning over it proceeds to test its sound, while a violinist near by gives the key-note. Several chil-

dren, introduced into the picture, are greatly interested in the proceedings. The other work was 'Feeding the Geese,' a name which the artist afterwards abandoned for 'Good-Morning.' The title first selected describes the production, the feeder of the animals

being a stout, buxom Bavarian woman. This canvas was displayed at the exhibition of the Society of American Artists in 1878 in New York. In the National Academy Exhibition of the same year Mr. Shirlaw appeared with a portrait of himself, and a picture of a naked boy holding an impetuous dog by a string. One of his latest tasks has been the furnishing of illustrations to a monthly magazine. His studio is in Booth's Theatre Building, at Sixth Avenue and Twenty-third Street. Last year he was teacher of

drawing in the Art-Students' League—a position which this year is held by Mr. William M. Chase, who also has recently returned from Munich. Mr. Shirlaw was one of the leaders in the new movement which culminated in the formation of the American Art Association, afterwards called the Society of American Artists. He is the president of this organisation. Last June he was elected an Associate of the New York National Academy of Design.



"Good-Morning."—From a Painting by Walter Shirlaw.

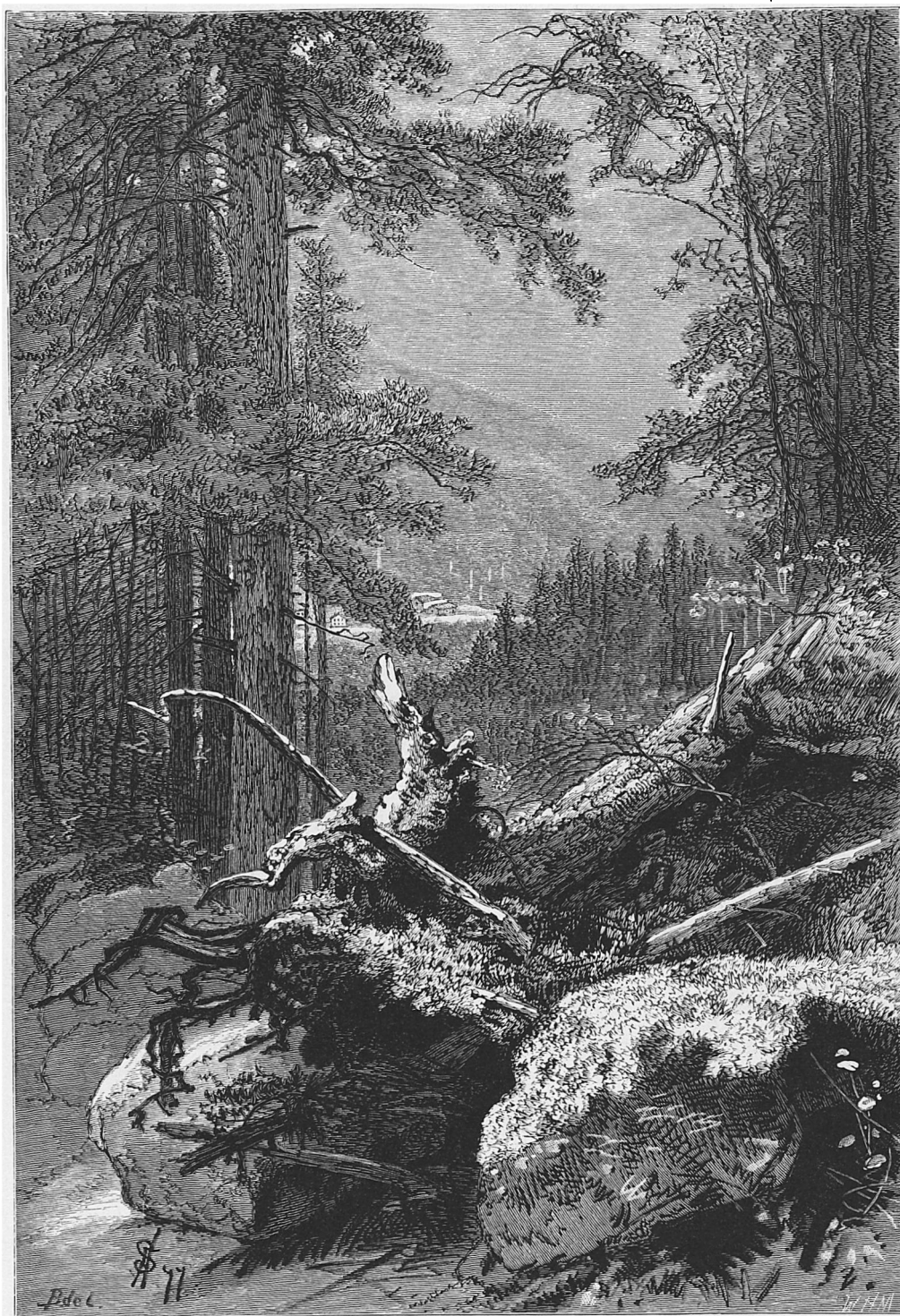
Mr. Shirlaw was for six years a student in the Munich *ateliers*, and his best works are so suggestive of masters at that great Art-centre, that an estimate of his methods and his abilities cannot now, perhaps, be justly and intelligently undertaken. His friends expect to see much stronger and more original work from his brush than he has yet shown; and so industrious and capable is he that this expectation is an entirely rational one. Meanwhile, his reputation is already wider than that of most young artists here. His draughtsmanship, to be sure, is not yet perfect; but he

has manifested a very decided feeling for richness of tone and for colour-values. He paints broadly, of course—that is to be taken for granted in the case of a Munich student—yet not nearly so broadly as do many of his fellow-pupils; and, since he appreciates and to some distance penetrates into both the fulness and the energy of Nature, by-and-by doubtless his figures will be deeper in significance. He knows what is meant by singleness of thought and by concentration of means; and he cares much more for the grammar, the rhetoric, and the philosophy of his art than for its

subject-matter. In the Paris Exhibition his pictures have received as much notice as those of any other American.

MR. FRANCIS HOPKINSON SMITH was born in Baltimore, Maryland, on the 23rd of October, 1838. He belongs to a family of artists. His great-grandfather, Francis Hopkinson, a signer of the

Declaration of Independence, was an amateur in water-colours; his grandfather, Judge Joseph Hopkinson, was the first President of the Academy of Fine Arts in Philadelphia, and also an amateur painter; and his father, though not an artist, was at least the cause of one. When a boy, Mr. Smith began to paint, and he has been painting more or less ever since, whenever he has had the leisure



A Glimpse of Franconia Notch, New Hampshire.—From a Painting by F. Hopkinson Smith.

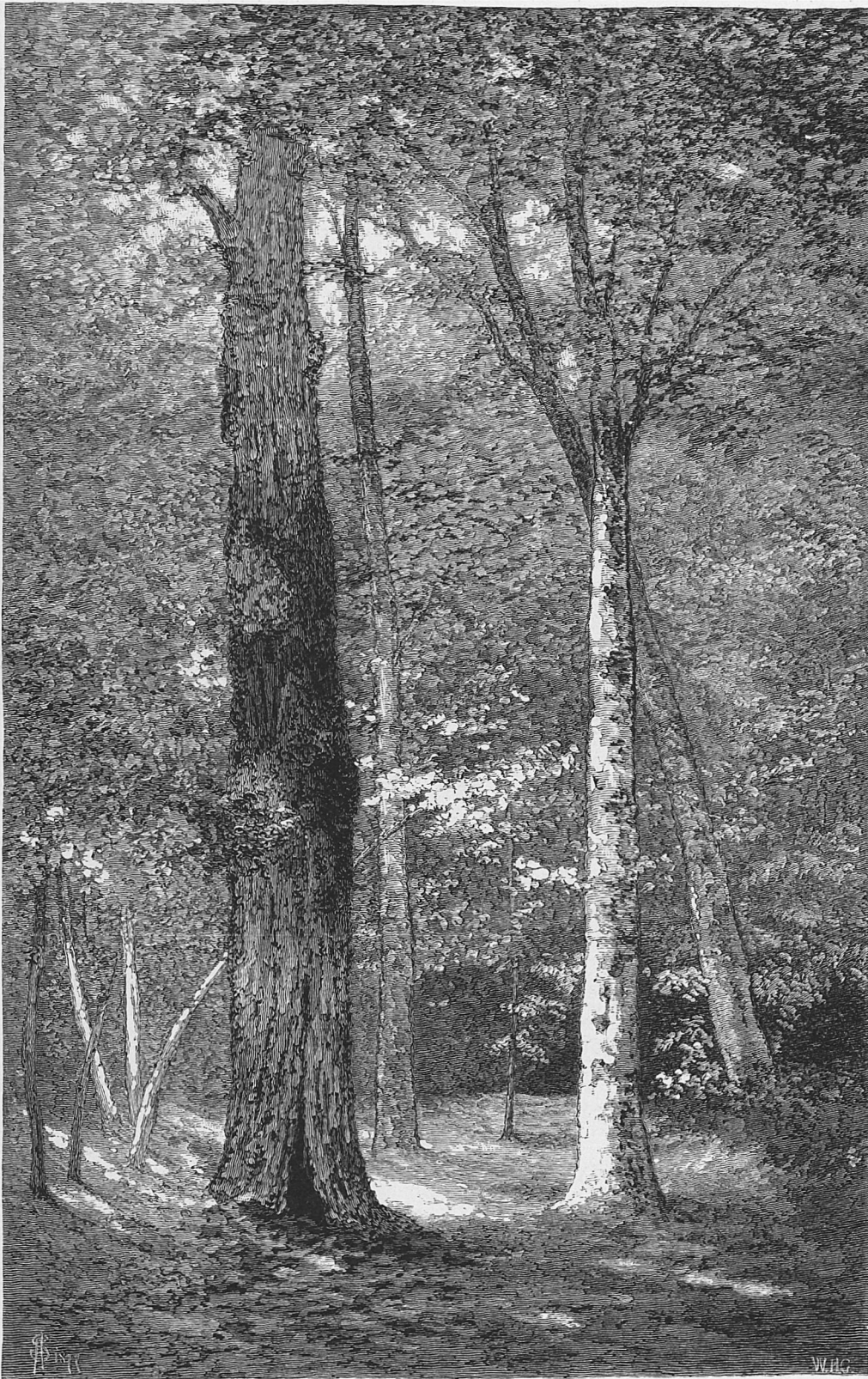
to do so. At the age of sixteen years he went into business, but since that time it has been his habit to devote to the fine arts two days in every week, and two summer months in every year. He has made thousands of sketches and studies in the open air, the greater number of them in charcoal, a material for which he has an especial fondness. His well-known 'Franconia Notch,' a wilderness of scenery—rocks piled up among fallen timber in early morning—was originally a charcoal-sketch. His 'Under the Leaves,'

an effect of light streaming along and above a wood-path under the trees, is owned by Mr. W. D. Sloane, of New York City. He was an early member of the American Water-Colour Society, and is now its treasurer. He is a member of the Etching Club, and was a member of various important committees during the Loan Exhibition of the Society of Decorative Art in the National Academy of Design in 1877.

To the Centennial Exhibition in Philadelphia Mr. Smith sent a

large water-colour drawing entitled 'In the Darkling Wood, amid the Cool and Silence,' which was bought by a gentleman of Chicago. His 'Cool Spot' in the forest—a brook winding out and spreading itself into a pool in which are the reflections of trees

and rocks—is in the gallery of Mr. John Jacob Astor, of New York City. His 'Lonely Road,' a path leading through the woods, the whole very grey-toned, belongs to Mr. George C. Clark. Another work of his is 'The Old Smithy,' on a hot Au-



Under the Leaves.—From a Painting by F. Hopkinson Smith.

gust morning, in a misty, hazy atmosphere. Mr. Smith excels in charcoal, which he prefers to lead, to oils, or to water-colours. Doubtless he would not go so far as to call colour in a picture a defect and a hindrance, as the elder Kaulbach calls it; but he certainly would assent heartily to the most appreciative estimates of

landscape-drawing in charcoal—to the estimate, for example, that the process possesses precious advantages for the skilled draughtsman, and combines some of the characteristics of painting with all those proper to drawing with chalk, great felicity, richness of colour, and unusual freedom.